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VICTORIAN GLASS

an exhibition of British glass of the
Victorian period from the
Circulation Department of the
Victoria and Albert Museum, London

to be circulated by the
Smithsonian Institution, Washington, D.C.

The Corning Museum of Glass
Corning, N.Y.
1971

The interior of the Apsley Pellatt glasshouse in Southwark, by Thomas Allom, 1842.

from A Topographical History of Surrey by E. W. Brayley. London 1841-48 vol. V, pl. opp. p. 35

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Introduction

In an age of change in which today is already obsolete and tomorrow is already by-passed in the scientist's laboratory, it is tempting to turn to the past and long, nostalgically, toward a simpler world. In the last few years the 19th century, in particular, has been looked upon as a period when things were quieter, when change was under control, and when life was more agreeable. Yet, if we read the history of that century, and consider the tremendous changes that took place: – the fermentation in the social order, the impact of the industrial revolution, the eagerness to explore the past in order to find elements in it which could be transformed by new capabilities, our own kinship with the 19th century becomes clearer.

It was a complex period which imparted a new direction to mankind. It marked the end of the age of humanism, which the Renaissance had inherited from antiquity and of the age of faith which the Middle Ages had inherited from early Christianity.

We need not look only at major works to see the ferment of the age manifesting itself in a tangible fashion. Even in the more prosaic aspects of man's accomplishments, such as glass, we can see reflection of the ideas both old and new and the culmination of more than two millenia of craft technology transmuted by chemistry and the machine.

The exhibition illustrated by this catalogue shows the contribution of but one of the great glass-producing countries in western Europe in the 19th century. England had inherited a glorious tradition from the 18th century, had nurtured it in the 19th, absorbing central European and Venetian modes and techniques and translating them into a recognizable national idiom. The glasses produced then reveal a mastery of technical problems, though with a strong trend of eclecticism. In this they reflect their age and, even though for obvious reasons the finest objects could not be circulated with this exhibition, we can see in the pieces included the variety of England's production and gain a clearer perspective of the contribution that English influences made to the development of art glass in America.

We are greatly indebted to Mr. Hugh Wakefield, Keeper of Circulation, and to the Victoria and Albert Museum for agreeing to prepare this enlarged version of a travelling exhibition which had been shown in London in 1968 during the eighth International Congress on Glass. The choice of objects, the catalogue descriptions and the essays introducing each section were prepared by Mrs. Betty O'Looney of the Department of Circulation.

Finally, without the splendid co-operation and participation of the Smithsonian Institution, this exhibition could neither have been brought to the United States nor circulated.

Paul N. Perrot
Director
The Corning Museum of Glass
March 17, 1971

1 Early Victorian Glass and Cut Glass

The technical excellence of British lead glass and the improvement of glass cutting machinery brought British glass to a high peak of achievement and influence in the early part of the 19th century. During the 1830s and '40s, however, this predominance passed to Bohemia, where there had been considerable development in the chemistry of glass. Many of the newly invented glass substances were opaque or intensely coloured, a fact which undoubtedly influenced cutting styles. The intricate cutting of Regency style glass depended on clear lead glass for its brilliant effect. The often densely coloured glasses of Bohemia called for a different treatment, and a new style of cutting, in plain, broad facets, was introduced. Fortunately the purity of English glass was shown to equal advantage by the new style *(Nos. 3, 4, 5, 7, 10)*.

Another Bohemian technique consisted of layering or staining glass and cutting through the layers to form patterns. This technique was taken up by British glassmakers during the 1840s and '50s *(No. 14)*.

Meanwhile in France there had been development in the production of semi-opaque coloured and white *opaline* glasses, often with enamel-painted decorations. This led to some similar work in England and provided a suitable vehicle for the native ceramic flower-painting tradition *(No. 13)*.

A peculiarly British novelty which enjoyed a short success was silvered glass *(No. 8)*. The technique (patented in 1849) consisted of precipitating silver over the interior surfaces of a double-walled vessel by means of a solution of silver nitrate and glucose, which was then poured off and the opening sealed against the atmosphere.

In the 'broad-fluted' style of glass and the deep-cutting style which succeeded it around, and shortly after, 1850 *(No. 16)*, the cutting determined the somewhat chunky profile of the vessel, the shape being produced "cold" rather than at the furnace. Already by the late 1840s there was an intellectual reaction in Britain against cutting, as being inappropriate to the plastic quality of glass in its molten state. Reformers were, at the same time, exhorting manufacturers to take inspiration from antique Greek shapes. These proved suitable to glass, and could be blown with ease *(Nos. 9, 11, 18)*. They can be regarded as part of the development which led to the use of shallow cutting and, particularly, engraving – which became the overwhelmingly important decorative style of the next two decades.

1
Water jug with mould-blown medallions (heads of Shakespeare, Milton, Burns?, Byron?) and cutting.
Probably made in Birmingham or London; 1835–40
h. 8 in
Circ. 501–1967

2
Toilet-water bottle with deep cutting forming stylised leaf shapes;
1835–40
h. 7½ in
Circ. 308 & A–1967

3
Decanter cut in broad facets, with three neck rings, and with 'mushroom' stopper;
about 1840
h. 10 in
Circ. 495 & A–1967

4
Toilet-water bottle of green-tinted glass cut in broad facets, with a 'spire' stopper;
about 1840
h. 7 in
Circ. 220 & A–1965

5
Claret jug cut in broad facets;
about 1840
h. 12¼ in
Circ. 360 & A–1965

6
Toilet-water bottle of dark blue glass with gothic style cutting, with a 'spire' stopper;
about 1840
h. 4⅛ in
Circ. 248 & A–1970

7
Decanter, waisted bell shape, cut in broad facets;
about 1845
h. 12½ in
Circ. 244 & A–1964

8
Double-walled goblet of layered clear and green glass, silvered and cut.
Marked E. Varnish & Co., Patent, London. The glass probably made by James Powell and Sons.
About 1850
h. 8¼ in
Circ. 20–1961

9
Vase (one of a pair) in the 'Etruscan' style, painted with terracotta-coloured enamel and gilt.
Reputed to have been made at the Richardson factory (W. H. B., & J. Richardson, Wordsley, Stourbridge); about 1850
h. 10¼ in
Circ. 669A–1969

10
Water jug cut in broad facets;
about 1850
Brigadier W. E. Clark Bequest
h. 9⅜ in
Circ. 613–1969

11
Water jug with cut and 'roughed' decoration.
Possibly made by F. & C. Osler, Birmingham; about 1850
h. 13 in
Circ. 745–1969

12
'Pillar-moulded' decanter with cut decoration.
Made by W. H., B., & J. Richardson, Wordsley; 1850–51
From a Richardson family collection, traditionally held to have been shown at the Great Exhibition of 1851
h. 11⅞ in
Circ. 504 & A–1970

13
Pair of *opaline* vases with painted decoration of a spray of roses in gold.
Probably made in Stourbridge or Birmingham; the early 1850s
h. 9¼ in
Circ. 293, 294–1967

14
Standing bowl of layered ruby and opaque-white layered glass, with cut decoration;
the early 1850s
h. 5½ in
Circ. 295–1967

15
Dish with deep cutting;
mid-19th century
l. 9⅛ in
Circ. 746–1969

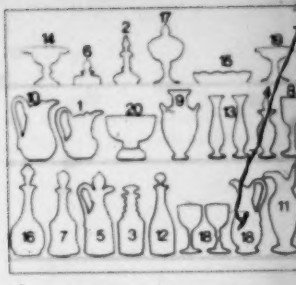
16
Decanter with deep cutting;
1850–55
Brigadier W. E. Clark Bequest
h. 13½ in
Circ. 614 & A–1969

17
Cut glass preserve dish in the form of a covered bowl;
1850–55
h. 9 in
Circ. 296 & A–1967

18
Water jug and two goblets with cut and 'roughed' leaf decoration.
Probably made in Stourbridge; 1850–55
h. jug 10½ in, goblets 6⅞ in
Circ. 325, 496, 498–1967

19
Standing bowl with cut and 'roughed' decoration.
Probably made in Stourbridge; about 1860
h. 5¼ in
Circ. 107–1965

20
Standing bowl with cut and engraved decoration.
On either side, two oval panels engraved with birds and blossoming branches; the body of the bowl is cut in a basket-work pattern. Probably made in Stourbridge; about 1885
h. 6½ in
Circ. 978–1967



2 Engraved Glass

During the 1860s, 1870s, and 1880s, British glass enjoyed a very high reputation at home and abroad, particularly in the field of table glass. This excellence was, however, partly due to the influx of Bohemian craftsmen, who played a large part in the revival of glass engraving in Britain. Also the retail side of the trade had developed, becoming the leading influence on glass design by replacing the manufacturers' initiative. So far as the finest and most expensive pieces of glass were concerned, the retailer would show his customer a book of designs, and according to the customer's choice an appropriately shaped 'blank' would be ordered from the glass maker. This was handed over to the engraver, who executed the chosen decoration in his own workshop. It was customary for both the maker and the engraver of the glass to remain anonymous, the retailer taking all credit *(Nos. 8, 9)*.

The native tradition of glass engraving had been kept alive since the 18th century, through a period of decline when cut glass was the height of fashion, by occasional commemorative pieces, usually goblets. These were mainly of provincial origin, particularly from the Newcastle-Sunderland area *(No. 1)*. When engraving again became fashionable, the revived native tradition asserted itself in many charmingly unsophisticated pieces, unmistakably English in the style of their decoration in contrast to the complex, studied designs of the immigrant Bohemian craftsmen. Somewhat of a curiosity is the diamond point engraving on a common rummer of the period. *(No. 2)*.

English glass was prominent at the frequent international exhibitions held during this period, in 1862, 1867, 1873 and 1878. At the London exhibition of 1862 two decorative motifs first appeared which suited the technique of engraving eminently well and which enjoyed many years of popularity. These were the fern motif *(Nos. 5, 6)* and the star motif *(No. 7)*.

Inevitably, cheaper versions of engraved designs were mass-produced. This was achieved by means of the acid-etching process *(No. 17)*. In the development of this technique, a type of decoration emerged, peculiar to this process alone, namely the highly successful linear and formal patterning produced by means of the geometrical etching machine *(No. 16)*.

Signs of a new influence, this time from Venice, following the revival of the glass industry there, can be noted in the appearance of decorative elements formed at the furnace. Examples of this can be seen in the ribbed handles on the celery glass with a Patent Office mark of 1867 *(No. 6)*, the handle and feet on the jug with the mark of 1870 *(No. 10)* and the feet on the vase *(No. 11)*. The 'flower stand' *(No. 15)* shows another aspect of this trend. Further developments on two levels of taste, unsophisticated and sophisticated, which owe their origin to the Venetian tradition of glass-making, are shown in sections 4 and 5.

1
Presentation goblet, wheel-engraved with a sailing ship, and with a diamond-engraved inscription 'Navarino.'
On the reverse, 'A Cheeseman Esq. from J. B. Oxborrow April 1861'. A coin of 1846 has been enclosed in the stem. The wheel-engraving is probably contemporary with the glass itself, and the inscription added later. Probably from the Newcastle-Sunderland area.
h. 9½ in
Circ. 318–1967

2
Goblet engraved with the diamond point.
The motives include the Royal Arms and an equestrian figure of Queen Victoria with Windsor Castle in the background. A sentimental poem is also inscribed. The engraving attributed to T. Sutherland by comparison with other, signed, pieces; about 1850
h. 5⅞ in
Circ. 326–1967

3
Decanter and wine glass with wheel-engraved decoration of rose sprigs on a background of fine lines.
Made by Pellatt and Co., London; about 1862
h. (decanter) 12 in
h. (glass) 4½ in
Transferred from the Royal Scottish Museum, Edinburgh.
Circ. 625 & A.626–1967

4
Two wine glasses with wheel-engraved decoration;
about 1865
h. (503) 6$\frac{3}{16}$ in
h. (506) 6$\frac{5}{16}$ in
Circ. 503, 506–1967

5
Claret decanter with cutting, and wheel-engraved fern decoration;
the late 1860s
h. 12 in
Circ. 505 & A–1967

6
Celery glass with wheel-engraved fern decoration.
The design of the ribbed handles was registered with the British Patent Office by Thomas Webb and Sons, Stourbridge, in 1867
h. 8$\frac{7}{16}$ in
Circ. 324–1967

7
Jug with all-over decoration of wheel-engraved stars.
Probably made in Stourbridge; 1865–70
h. 10$\frac{3}{4}$ in
Circ. 297–1967

8
Jug with flattened circular body with wheel-engraved decoration.
On one side is engraved a scene of a cottage interior with a mother bathing her baby, entitled 'The Toilette'. The other side is engraved with scrollwork and with insects and birds. At the base of the handle is inscribed "Engraved by Whyte & Sons, Dublin". The late 1860s
h. 11½ in
Circ. 43–1965

9
Claret jug with wheel-engraved decoration
Stated by the donor to have been bought from the London glass merchants, W. P. & G. Philips & Pearce; about 1869
h. 10½ in
Miss Ethel Gurney Gift
Circ. 287–1938

10
Jug with wheel-engraved decoration.
Made by Hodgetts, Richardson & Pargeter, Stourbridge. The design of the handle and feet was registered with the British Patent Office in 1870
h. 7½ in
Circ. 245–1970

11
Vase (one of a pair) with flattened body and wheel-engraved decoration of birds and flowers, and with the monogram, 'J.C.W.'
Probably made by Thomas Webb & Sons, Stourbridge; about 1870
h. 7⅜ in
Circ. 225A–1970

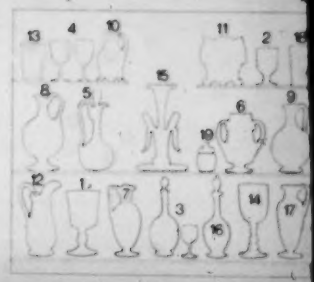
12
Water jug with wheel-engraved decoration of flowers, fruit, and foliage;
about 1860
h. 11 in
Circ. 499–1967

13
Tumbler, wheel-engraved with a vine pattern and a monogram, 'W.A.H.'
about 1875
h. 5½ in.
Circ. 327–1967

14
Presentation goblet of ruby glass with a colourless stem and foot.
Decoration of ferns and conventional vine ornament, and an inscription 'T Jones 1875 Oct 9', and a masonic emblem below.
h. 11 in
Circ. 319–1967

15
Flower Stand with wheel-engraved decoration on the central trumpet, surrounded by furnace-formed leaves and bulrushes with matt surface finish.
Mirrored 'plateau' base; about 1875
h. 13¼ in
Circ. 899 & A to H–1968

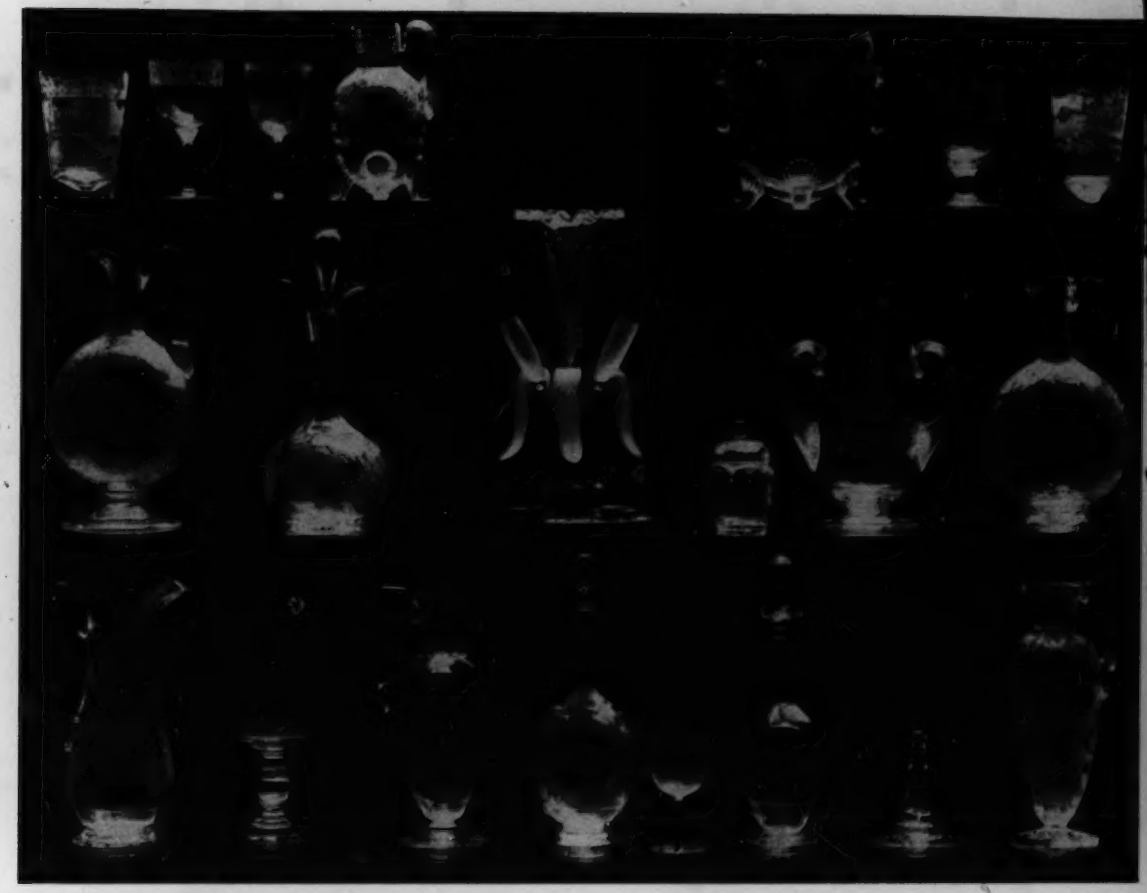
16
Decanter with a band of acid-etched decoration produced by means of the geometrical etching machine.
Probably made in Stourbridge; about 1880
h. 12 in
Circ. 500 & A–1967



17
Water jug with acid-etched design of oak leaves and acorns; about 1885
h. 11 in
Circ. 247–1970

18
Tumbler with acid-etched design commemorating the *East End Industrial Exhibition 1896*, held at the People's Palace, Mile End, London.
h. 6 in
Circ. 50–1970

19
Covered jar with cut and wheel-engraved decoration in the 'rock crystal' style.
Probably made in Stourbridge; about 1900
h. 4⅝ in
Circ. 72 & A–1970



3 Fancy Glasses and Flower Stands

Circumstances, in the 1880s, proved favourable for the production of novelties in glass ornaments. The public appeared to have tired of the lack of colour and the formality of the glass of the 1860s and 1870s. Also the expanding market now included a prosperous middle class, whose several levels of income provided many new opportunities for the glass makers.

The revival of the Venetian glass industry in about 1860, and the subsequent setting up of its main retail outlet in London, brought new ideas in glass-making to Britain. In the 1860s, and particularly in the 1870s, large quantities of this glassware were imported and became immediately influential. It had great visual appeal through its colourful and ornamental qualities.

Expression of this new influence appeared in British glassware mainly in the late 1860s, and at first consisted in the application of furnace-worked elements to the clear glass. It is to this particular phase that the elaborate centre-pieces or 'Flower Stands' owe their origin (a late example in coloured glass is shown as *No. 15*; an earlier, simpler example in clear glass is in the section on Engraved Glass). A further development was the addition of small beads or prunts (known as 'jewels'), and threads of coloured glass to the clear glasses. This revival of interest in colour on the part of British glass makers became evident by the mid-1870s.

It was not until the 1880s, however, that the Stourbridge industry (the main centre of hand-made glass at this time) started the intense experimentation which produced the brightly coloured and bizarre ornaments for which Venetian glass had already prepared the public taste. Stourbridge 'Fancy Glass,' in spite of its derivation, bore very little resemblance to real Venetian glass. This was partly due to the quite different qualities of English lead glass, and partly due to the fact that by the 1880s new decorative influences from the Far East were also being felt. Form became subordinate to decoration, and the demand for novelty spurred the glass-makers to the limits of their inventive capacities.

During the 1880s many new manufacturing techniques were evolved. The 'Threading Machine,' the 'Pull-up Machine,' and the 'Crimping Machine' were developed to assist in the production of these fancy glasses *(Nos. 3, 5, 6, 8, 10, 11)*. Patents were also taken out to protect some of these novelties, which were given names such as 'Queen's Burmese' *(No. 13)*, 'Sateen,' 'Matsu-no-kee,' 'Tapestry,' 'Filigree,' and many others.

The more expensive and formal 'Cameo-carved' glass was also developed in Stourbridge at this period *(No. 1)*.

1
Vase of blue-green and pink layered glass with 'Cameo' style decoration.
Designed by Thomas Woodall and engraved by William Hill at Thomas Webb & Sons, Stourbridge; 1884
h. 6⅜ in
90–1885

2
Vase of pinkish glass carved in the style of Chinese hardstone carving.
Designed by Thomas Woodall and carried out by Francis Smith at Thomas Webb & Sons, Stourbridge; 1884
h. 3¼ in
86–1885

3
Clear glass decanter with machine-threading in ruby glass.
Probably made in Stourbridge; 1880–90
h. 12 in
Circ. 299 & A–1967

4
Flower stand.
Boat-shaped pressed glass container on stand of glass rods, wired together; about 1885
l. (overall) 18 in
Circ. 40 & A–1970

5
Vase of layered white and pale blue glass which has been threaded with white glass and worked on the 'pull-up' machine.
Crimped and flared rim. Six feet formed of applied glass, pincered and twisted. The whole has been acid-etched to give a 'satin' finish. Probably made by H. G. Richardson & Sons, Stourbridge; about 1885
h. 6½ in
Circ. 1027–1967

6
Flower basket with multi-coloured threaded pattern worked on the 'pull-up' machine.
The interior is of opaque-white glass, and the frilled rim and base of colourless glass. The 'rustic' handle has been separately moulded and attached at either side with two applied prunts. The whole has been acid-etched to give a 'satin' finish. Probably made in Stourbridge; about 1885
h. 11 in
Circ. 195–1966

7
Flower basket in ruby glass, with applied handle in clear glass.
Mould-blown, with further tooling while in the molten state. Probably made in Stourbridge; about 1885
h. 6¼ in
Circ. 322–1967

8
Flower basket of 'Seaweed' glass (layered, with multi-coloured exterior and opaque-white interior) with crimped edge and applied 'rustic' handle of clear glass.
Probably made in Stourbridge; 1885–90
h. 5⅞ in
Circ. 807–1966

9
Blue 'Satin glass' jug with air-lock pattern. Clear glass handle and rim.
Probably made in Stourbridge; 1885–90
h. 7 in
Circ. 708–1966

10
Vase of layered amber and opaque pale yellow glass. Crimped rim and two 'rustic' handles.
Probably made in Stourbridge; 1885–90
h. 4⅜ in
Circ. 51–1970

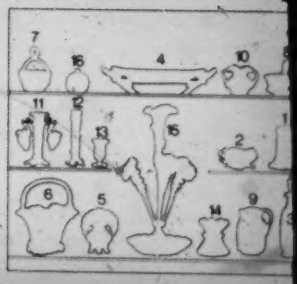
11
Flower holder of ruby and [illegible] glass. Crimped and pincered effects in 'rustic' style.
Probably made in Stourbridge; 1885–90
h. 8 in
Circ. 61, 61A, 61B–1970

12
Vase of ruby glass with pincered work in 'rustic' style, with applied base of clear glass.
Probably made in Stourbridge; 1885–90
h. 8⅜ in
Circ. 306–1967

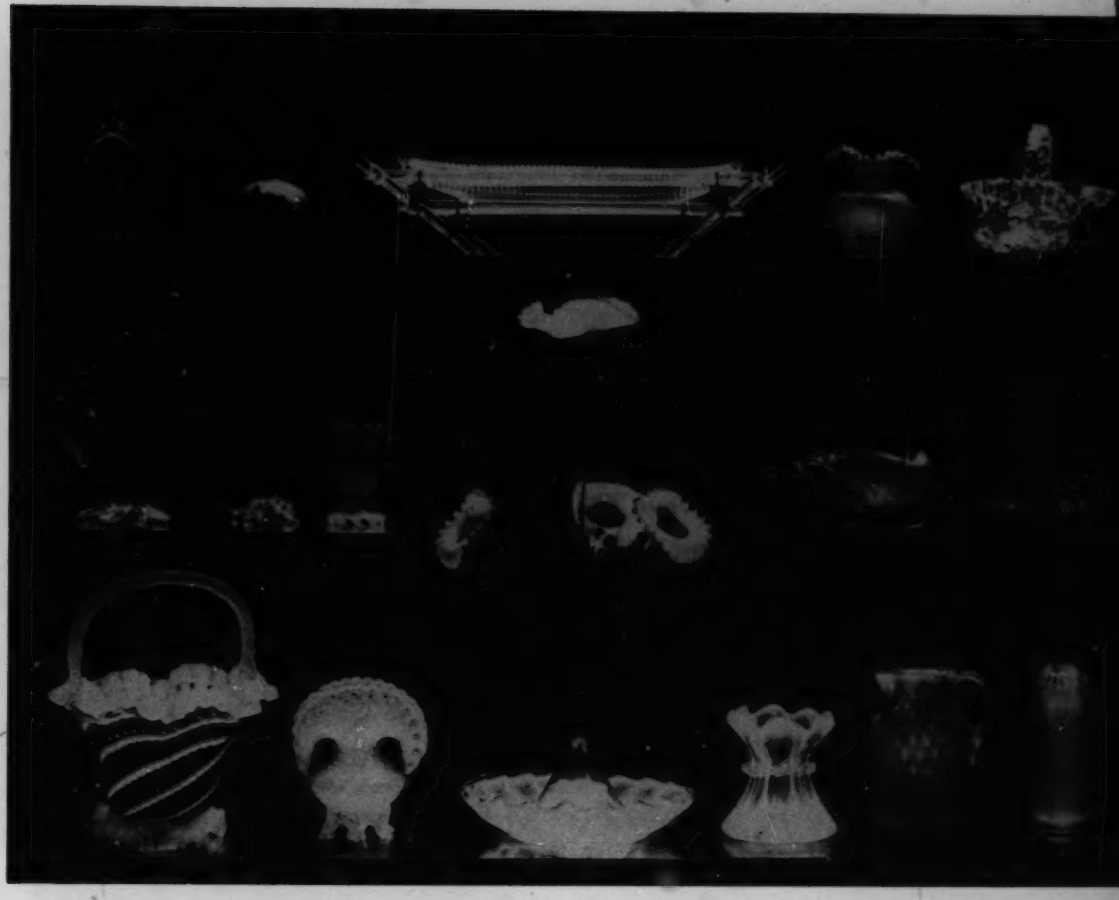
13
Vase of 'Queen's Burmese' glass with enamel-painted decoration.
Made by Thomas Webb & Sons, Stourbridge, the decoration carried out in the workshop of Jules Barbe; about 1887
h. 4 in
Circ. 94–1968

14
Vase of pale yellow glass with opalescent effects.
Mould-blown ribs and waved rim. Band of applied pincered glass. Probably made in Stourbridge; 1890–1900
h. 5¼ in
Circ. 90–1970

15
Flower stand of clear-white glass with opalescent effects and with applied threads of green glass, consisting of a bowl with a brass mounting in which a central trumpet and three subsidiary trumpets are inserted.
Probably made in Stourbridge; 1895–1900
h. (overall) 20 in
Circ. 722 to 722D–1966



16
Small round vase of brown and green layered glass with 'Cameo' style decoration, with a 'peckled' background.
Marked: 'Patent/Stevens & Williams/Art Glass'. Stourbridge; about 1900
h. 3½ in
R. W. Morris Gift
Circ.185–1956



4 Pressed Glass

The mechanical process of press-moulding brought the domestic amenity of glassware into all but the poorest of Victorian households. This method, which is still basically unchanged, was developed in the United States of America in the mid-1820s. It was taken up in England (principally in Birmingham) in the early 1830s and rapidly became a large industry in its own right.

The British manufacturers were soon concerned to imitate cut glass and to follow the styles current in that medium. Thus the 'broad fluted' style of cutting is reflected in the Birmingham piece *(No. 2)*, whilst the more elegant forms of the 1860s have influenced the design of the standing bowl from Manchester *(No. 5)*. Starting from Birmingham, the industry spread to Lancashire by the late 1840s. Domestic wares and – to a lesser extent – ornaments in clear and tinted glass were made in large quantities in the Manchester area during the 1860s and 1870s. It was not until about 1860 that glass-pressing was added to the already existing glass industries of the Newcastle-Sunderland area. From this area, however, came the most distinctive production of British pressed glass: the opaque and coloured glass ornaments of the late 1870s and 1880s *(Nos. 9, 10, 11, 13, 14, 16, 17, 19)*. Their great success as novelties, at a time when competition must have been fierce from the Stourbridge manufacturers of 'Fancy' glass, was largely due to the fact the technique had found its own form of expression, and pressed glass was no longer merely a cheap imitation of cut glass. The ingenuity of the mould-makers made possible a great variety of three-dimensional forms including figures, and vases in eccentric shapes, such as boats, shoes, wheel-barrows, baskets, etc. *(Nos. 9, 14, 16, 26)*. Divergence from the imitation of cut glass resulted also in commemorative pieces produced on occasion throughout Victoria's reign *(Nos. 1, 6, 20, 23)*. Lettering generally constituted the main feature of these designs and subsidiary patterns were often formed of raised dots or bands of parallel lines *(No. 6)*. An unusually elaborate piece, commemorating Queen Victoria's Jubilee of 1887 is shown here *(No. 23)*, as well as an early dish celebrating her coronation in 1837 *(No. 1)*.

Throughout the period, however, the main output of the pressed glass industry was the manufacture of useful domestic wares. Manufacturers' pattern books show the stock lines of 'sugar and cream' sets *(Nos. 13, 24)*, 'butters,' 'comports' *(Nos. 2, 3, 5)*, 'celeries' *(No. 21)*, and a great number of designs for drinking glasses. The revived taste for cut glass in the late 1880s led the pressed glass manufacturers to a renewed imitation of cut glass styles *(Nos. 21, 25, 27)*. The simpler designs, particularly those for tumblers and stemmed glasses, continued in production throughout the period, remaining unaffected by changing styles *(No. 4)*.

Although the industry continues to the present day, it was severely hit at the end of the 19th century by the importation of cheap hand-made table glass from continental factories where labour costs were lower.

1
Press-moulded plate in colourless glass commemorating the coronation of Queen Victoria in 1837
d. 5⅛ in
Circ. 52–1970

2
Standing bowl of colourless press-moulded glass, imitating the 'broad-fluted' style of cut glass.
Probably made by George Bacchus & Sons, Birmingham; about 1850
h. 7¼ in
Circ. 124–1964

3
Standing bowl of colourless glass, press moulded and with abraded areas.
Made by Molyneaux Webb Ltd., Manchester. The design was registered with the British Patent Office in 1864
h. 5½ in
Circ. 748–1967

4
Press-moulded ale glass, imitating cut glass.
Made by James Derbyshire, Manchester. The design was registered with the British Patent Office in 1866
h. 6 in
Circ. 302–1967

5
Standing bowl of colourless press-moulded glass; the pattern imitates diamond cutting.
Made by Percival Vickers & Co., Manchester. The design was registered with the British Patent Office in 1867
h. 7 in
Mrs. D. How Gift.
Circ. 79–1965

6
Press-moulded miniature plate with all-over decoration of concentric lines and superimposed stars, and 'George Peabody.'
Made by Henry Greener, Sunderland. The design was registered with the British Patent Office in 1869
d. 5 in
Geoffrey Beard Gift.
Circ. 509–1968

7
Press-moulded spill glass in deep purple glass.
Made by John Derbyshire & Co., Manchester. The design was registered with the British Patent Office in 1876
Marked with an anchor and 'JD'
h. 5½ in
Circ. 200A–1969

8
Press-moulded paper weight in the form of a sphinx.
Colourless glass with acid-etched surface. Made by John Derbyshire & Co., Manchester. The design was registered with the British Patent Office in 1876
Marked with an anchor and 'JD'
l. 9⅝ in
Circ. 160A–1970

9
Press-moulded flower holder in the shape of a basket. Pale blue opaque glass.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne. The design was registered with the British Patent Office in 1877. Marked with a peacock head crest
l. 4¼ in
Circ. 95–1970

10
Press-moulded flower holder in purple and white 'slag' glass.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne. The design was registered with the British Patent Office in 1878. Marked with a peacock head crest
h. 2⅛ in
Circ. 729–1966

11
Press-moulded flower holder in opaque cream-coloured glass, 'Patent Queen's Ware.'
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne. The design was registered with the British Patent Office in 1879. Marked with a peacock head crest
h. 3⅜ in
Circ. 730–1966

12
Press-moulded vase in opalescent glass with a design of swans and rushes.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne. The design was registered with the British Patent Office in 1879. Marked with a peacock head crest
h. 3½ in
Circ. 494–1967

13
Cream jug and sugar bowl of opaque-white press-moulded glass, the floral relief painted with enamel colours.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne. The design was registered with the British Patent Office in 1879. Marked with a peacock head crest
h. (312) 3 in
h. (312a) 3 in
Circ. 312 & A–1967

14
Press-moulded vase in the shape of a basket. Opaque-white glass.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne, about 1880
h. 5½ in
Circ. 233–1970

15
Press-moulded vase in opaque white glass.
The design consists of three mythical birds chained by the neck. Probably made in the Newcastle area; about 1880
h. 6⅞ in
Circ. 728–1966

16
Press-moulded flower holder in the shape of a basket. Pale green clear glass.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne; about 1880. Marked with a peacock head crest.
h. 3¼ in
Circ. 234–1970

17
Vase, press-moulded with a design of a nursery rhyme scene. Opaque-white glass.
Designed by John G. Sowerby and made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne; about 1880. Marked with a peacock head crest
h. 3¼ in
Circ. 46–1970

18
Press-moulded dessert plate. Opaque-white glass.
Made by Sowerby's Ellison Glass Works, Gateshead-on-Tyne, about 1880. Marked with a peacock head crest
d. 8⅛ in
Circ. 464–1965

19
Press-moulded dish in purple and white 'slag' glass.
Made by George Davidson & Co., Gateshead-on-Tyne, about 1880. Marked with a lion crest
l. 7 in
Circ. 99–1970

20
Mug, clear, colourless glass press-moulded with a design of an oarsman, crossed oars, and the words 'Edward Hanlan Champion of the World/ Nov. 15th 1880/ Beat Trickett of NS.W'
Made by Henry Greener, Sunderland. The design was registered with the British Patent Office in 1880
h. 4¼ in
Circ. 667–1969

21
Press-moulded celery vase in clear colourless glass.
Made by George Davidson & Co., Gateshead-on-Tyne, about 1885. Marked with a lion crest
h. 9¼ in
Circ. 151–1969

22
Press-moulded swan-shaped vase in opalescent yellow glass.
Made by Burtles Tate & Co., Manchester. The design was registered with the British Patent Office in 1885
h. 3⅞ in
Circ. 315–1967

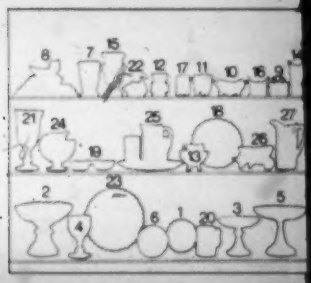
23
Press-moulded plate commemorating the Golden Jubilee of Queen Victoria.
In the centre is a bust of the Queen, the border consists of a wreath of shamrocks, thistles and roses and the words 'Year of Jubilee/1887'. Probably made in the Newcastle-Sunderland area.
d. 9⅝ in
Circ. 716–1966

24
Press-moulded cream jug and sugar bowl. Pale blue clear glass shading to pale blue opaque glass, 'Pearline glass.'
Made by George Davidson & Co., Gateshead-on-Tyne. The design was registered with the British Patent Office in 1889
h. (802) 4½ in
(803) 4¼ in
Circ. 802, 803–1966

25
Press-moulded water jug and glasses with matching tray, the '1889 Suite.' Pale blue clear glass shading to pale blue opaque glass, 'Pearline glass.'
The design imitates diamond cutting. Made by George Davidson & Co., Gateshead-on-Tyne. The design was registered with the British Patent Office in 1889
h. (515) 6½ in
(516, 517) 4½ in
l. (750) 10¾ in
Circ. 515, 516, 517, 750–1969

26
Press-moulded flower holder in the shape of a wheel-barrow. Clear, colourless glass.
Made by Greener & Co., Sunderland. The design was registered with the British Patent Office in 1893
l. 7⅛ in
Mrs. D. How Gift
Circ. 79–1967

27
Press-moulded water jug. Clear yellow, shading to opaque yellow glass, 'Pearline glass.'
The design imitates diamond cutting. Made by George Davidson & Co., Gateshead-on-Tyne. The design was registered with the British Patent Office in 1898
h. 7⅞ in
Circ. 381–1966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5 Glass associated with the Aesthetic Movement

It is interesting to compare the glass shown in this group with the 'Fancy Glass' shown in section 3. Both types were made concurrently for many years, and both share the same technical tradition. However, on inspection, the dissimilarity is obvious, and is perhaps accounted for by their respective places of origin.

Whereas the production of 'Fancy Glass' was based on Stourbridge, the glass described here was mainly produced in London, where the industry was more directly involved with the latest trends in aesthetic theory. Thus the 'Aesthetic Movement' of the 1870s and 1880s found its expression in glass of the Whitefriars factory.

The earliest manifestation of this entirely new approach to glass design occurred in 1859 when William Morris commissioned Philip Webb, the architect of his new house, to design a service of table glass. The resultant service was simple, well-balanced, and purely functional in shape. Contemporary glassware with its stereotyped forms and cluttered decoration was in marked contrast to the standards of design that Morris was formulating. Design theorists such as Morris himself, John Ruskin, Richard Redgrave, and Christopher Dresser felt that the forms produced in blown glass were the most subtle and satisfying, and should not be marred by cutting. The only legitimate means of decoration, to their way of thinking, was the sparing use of Venetian techniques carried out at the furnace. Glass produced in this manner was the antithesis of the bizarre virtuosity of Stourbridge 'Fancy Glass,' and of the imitation cut styling and eccentric forms used in pressed glass. The natural greenish colour of glass was appreciated in reaction to the highly coloured artificiality of the 'Fancy Glass.'

Some of the glass associated with the 'Aesthetic Movement' was directly inspired by Venetian styles, but the different composition of the English glass produced dissimilarities which developed into an indigenous form of expression.

Glass from Whitefriars, in many instances by architect-designers, such as Philip Webb, T. G. Jackson *(No. 3)*, and George Walton *(Nos. 8, 10, 13)*, as well as by the outstanding glass designer Harry J. Powell *(Nos. 9, 12, 14)*, was retailed by both Morris & Co. and Liberty's. Somewhat similar was the greenish, streaked 'Clutha' glass from Glasgow, designed by Christopher Dresser, and later, by George Walton, which was also sold by Liberty's *(No. 8)*. Artistic activity in Glasgow in the 1890s, centred on the famous School of Art, undoubtedly influenced the lamp-blown glassware shown here, made by a former student *(No. 11)*. These pieces represent one aspect of the Arts and Crafts Movement as practised all over the country at the turn of the century.

1
Goblet with round knopped stem and trumpet-shaped bowl with waved rim. Two-handed covered jar with two thin threads of pale blue glass drawn around widest part.
Opalescent glasses made by James Powell & Sons, Whitefriars, London; 1876
h. (537) 9 in
(543) 7 in
Circ. 537, 543–1877

2
Dark green glass jug with pulled *latticinio* decoration and with spiral threading in blue glass.
Made by James Powell & Sons, Whitefriars, London; 1876
h. 8½ in
Circ. 548–1877

3
Carafe in dark green glass.
Designed by the architect T. G. Jackson (1835–1924) in 1874, and made by James Powell & Sons, Whitefriars, London.
h. 8 in
Given by the makers
Circ. 155–1959

4
Opalescent glass vase, trumpet-shaped with waved rim.
Probably made by James Powell & Sons, Whitefriars, London; about 1880
h. 12¾ in
Circ. 733–1969

5
Carafe and tumbler of ribbed glass with pale blue opaque glass threading;
about 1880
h. 7⅞ in
Circ. 231, 232–1970

6
Decanter of ribbed and twisted glass, dimpled, and with two neck rings;
about 1890
h. 12¾ in
Circ. 735 & A–1969

7
Goblet in green-tinted glass with baluster stem and squared rim.
Bought originally from Morris & Co.; made by James Powell & Sons, Whitefriars, London; about 1896
h. 9½ in
Mrs. Frances Gibson Gift
Circ. 350–1960

8
Vase and bowl in green bubbled 'Clutha' glass.
Designed by George Walton (1867–1933), and made by James Couper & Sons, Glasgow; about 1896
h. 4¾ in
Mrs George Walton Gift
Circ. 109A–1953, Circ. 227–1958

9
Decanter of ribbed glass with twisted stopper.
Designed by Harry J. Powell (1853–1922) and made by James Powell & Sons, Whitefriars, London; 1899
h. 13½ in
Given by the makers
C. 522 & A–1934

10
Tall vase in clear glass with two handles in dark blue glass.
Designed by George Walton about 1900
h. 7¾ in
Mrs. George Walton Gift
Circ. 100–1953

11
Three pieces of pale green bubbled, lamp-blown, glass; a vase, a wine glass, and a beaker.
Designed and made by James Ranken Garrow (1870–1937), Glasgow; about 1900
h. (580) 5⅞ in
(581) 7⅛ in
(582) 3 7/16 in
Dr. R. J. S. Garrow Gift
Circ. 580, 581, 582–1954

12
Two wine glasses from the 'Tear Service.'
Designed by Harry J. Powell and made by James Powell & Sons, Whitefriars, London; 1900
h. (581) 6 in
(581b) 5 in
Circ. 581 & B–1969

13
Pale green-tinted table glass: ice plate, finger bowl, wine glass with flared rim, wine glass with bell-shaped bowl, wine glass with trumpet shaped-bowl, hollow-stemmed champagne glass, tumbler.
Designed by George Walton. Probably made by James Powell & Sons, Whitefriars, London; about 1902
h. (108) 5½ in
(108A) 2 7/16 in
(108B) 3½ in
(146) 6⅛ in
(148) 5½ in
d. (106) 5¼ in
(107) 4¾ in
Mrs. George Walton Gift
Circ. 106, 107, 108, 108A, 108B–1953
Circ. 146, 148–1934

14
Decanter of olive green glass with silver mounts set with mother-of-pearl.
London hallmarks for 1902 and 1903; makers' mark of W. Hutton & Sons Ltd. Designed by Harry J. Powell (1853–1922) and made by James Powell & Sons, Whitefriars, London
h. 13 in
Given by the makers
Circ. 154–1959